

play guitar with...

the smiths

*six of their greatest songs with 'soundalike' backing tracks
and full instrumental demos on CD!*



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guitar tablature explained

guitar notation can be notated in three different ways: on a musical stave, in tablature, and in rhythm slashes

RHYTHM SLASHES are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone (1/2 step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (whole step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a 1/4 step.

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

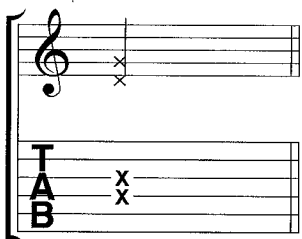
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.

NOTE: The speed of any bend is indicated by the music notation and tempo.

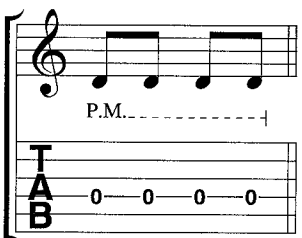
SHIFT SLIDE (GLISS & RESTRIKE): Same as legato slide, except the second note is struck.



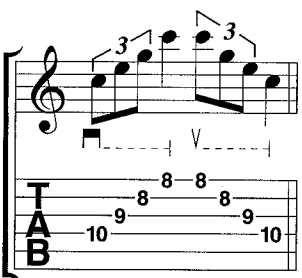
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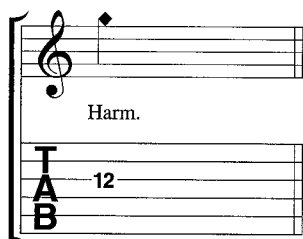
SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



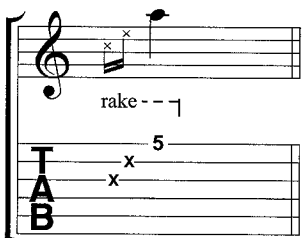
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



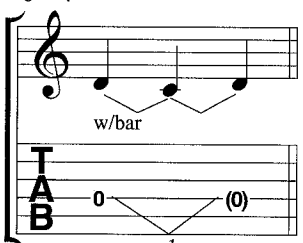
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



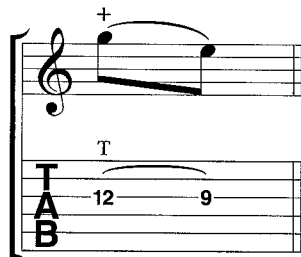
RAKE: Drag the pick across the strings indicated with a single motion.



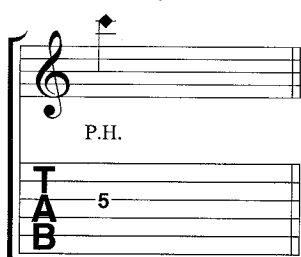
VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



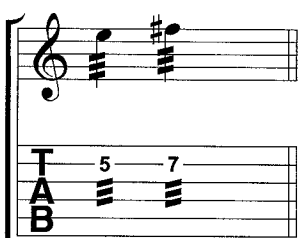
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



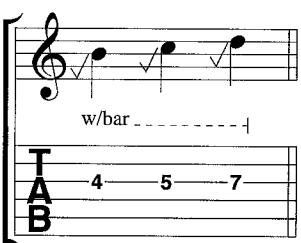
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



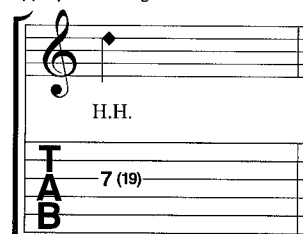
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



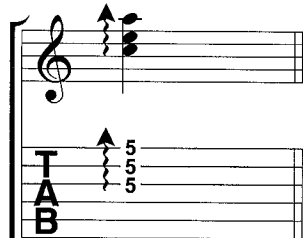
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



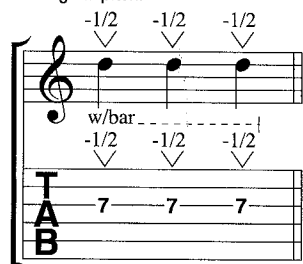
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



additional musical definitions



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Shorten time value of note.



- Downstroke



- Upstroke

NOTE: Tablature numbers in brackets mean:

1. The note is sustained, but a new articulation (such as hammer on or slide) begins.
2. A note may be fretted but not necessarily played.

D.%. al Coda

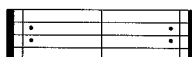
- Go back to the sign (%), then play until the bar marked **To Coda** then skip to the section marked **Coda**.

D.C. al Fine

- Go back to the beginning of the song and play until the bar marked **Fine**.

tacet

- Instrument is silent (drops out).



- Repeat bars between signs.

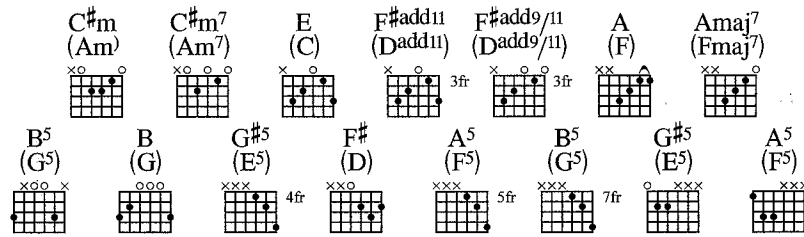


- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

bigmouth strikes again

Words & Music by Morrissey & Johnny Marr

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Capo 4th fret

♩ = 133

2 bar count in: *C#m (Am)
Intro

C#m7 (Am7) E (C)

F#add11 (Dadd11) F#add9/11 (Dadd9/11)

Gtrs. 1+2 (6+12 str. acous.)
Gtr. 3 (elec. 12 str.)

f Gtr. 3 w/clean tone *mp*

* Symbols in parenthesis represent chord names with respect to capoed guitar. (Tab 0 = 4th fret) Play written part (elec.) throughout
Symbols above represent actual sounding chords.

Verse

C#m (Am) C#m7 (Am7) E (C) F#add11 (Dadd11) F#add9/11 (Dadd9/11) C#m (Am) A (F)

1. Sweet - ness, sweet - ness, I _____ was on - ly jok - ing when I said _____

Amaj7 (Fmaj7) B5 (G5) C#m (Am) C#m7 (Am7) E (C) F#add11 (Dadd11) F#add9/11 (Dadd9/11)

I'd like to smash ev - 'ry tooth in your head.

TAB

1	1	0	0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	5	5	5	0	0	0
1	1	1	1	1	3	3	3	3	3	3	1	1	1	1	1	1	1	1	3	3	3	3	3	3
2	2	2	2	2	0	0	0	0	0	0	2	2	2	2	2	2	0	0	0	0	0	0	0	0
3	3	3	3	3	0	0	0	0	0	0	2	2	2	2	2	2	0	0	0	0	0	0	0	0
					X	X	X	X	X	X	0	0	0	0	0	0	3	3	3	3	3	5	5	0
					3	3	3	3	3	3	0	0	0	0	0	0	3	3	3	3	3	5	5	0

C#m (Am) A (F) Amaj7 (Fmaj7) B5 (G5) C#m (Am) C#m7 (Am7) E (C)

Oh, sweet - ness, sweet -

TAB

0	0	0	0	0	0	0	0	0	1	1	1	0	0	0	3	3	3	3	3	3	0	0	0	0	3
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	2	2	2	2	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	2	2	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	X	X	X	X	X	X	0	0	0	0	0
															3	3	3	3	3	3	0	0	0	0	3

F#add11 (Dadd11) F#add9/11 (Dadd9/11) C#m (Am) A (F) Amaj7 (Fmaj7) B5 (G5)

- ness, I was on - ly jok - ing when I said by rights, you

TAB

3	3	3	3	3	5	5	5	0	0	0	0	0	0	0	0	0	0	1	1	1	0	0	0	3	3
1	1	1	1	1	3	3	3	3	3	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
0	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	4	4	4	4	4	4	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	5	5	5	5	5	0	0	0	0	0	0	0	0	0	3	3	3	3	3	3	3
											0	0	0	0	0	0	0	0	2	2	2	2	2	2	2
											0	0	0	0	0	0	0	0	3	3	3	3	3	3	3

C#m (Am) C#m7 (Am7) E (C) F#add11 (Dadd11) F#add9/11 (Dadd9/11) C#m (Am) A (F)

should be blud - geoned in your bed.

TAB

0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	5	5	5	0	0	0	0	0	0	0	1
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	2	2	2	2	2	
0	0	0	0	0	0	0	0	0	0	0	3	3	3	3	3	5	5	5	5	0	0	0	0	0	0	
											0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
											0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	

C#m
(Am)

A
(F)

B⁵
(G⁵)

C#m
(Am)

E
(C)

F#add11
(Dadd11)

B G#
② ②
12fr 9fr

First system of musical notation, measures 1-4. The key signature is three sharps (F#, C#, G#). The notation includes a treble clef staff with a whole note chord in measure 1, a guitar staff with a complex rhythmic pattern of eighth and sixteenth notes, and a tablature staff with fret numbers: 0 3 1 1 1 3 1 | 1 1 1 1 1 3 0 | 0 3 1 1 1 0 1 | 0 3 1 3 0.

C#m
(Am)

A
(F)

B⁵
(G⁵)

C#m
(Am)

E
(C)

F#add11
(Dadd11)

B G#
② ②
12fr 9fr

Second system of musical notation, measures 5-8. The notation includes a treble clef staff with a whole note chord in measure 5, a guitar staff with a complex rhythmic pattern, and a tablature staff with fret numbers: 0 3 1 1 1 3 1 | 1 1 1 1 1 3 0 | 0 3 1 1 1 0 1 | 0 3 1 3 0. The vocal line in measure 6 includes the lyrics "Ooh, ooh..." with a melodic line.

C#m
(Am)

A
(F)

B⁵
(G⁵)

C#m
(Am)

E
(C)

F#add11
(Dadd11)

B G#
② ②
12fr 9fr

Third system of musical notation, measures 9-12. The notation includes a treble clef staff with a whole note chord in measure 9, a guitar staff with a complex rhythmic pattern, and a tablature staff with fret numbers: 0 3 1 1 1 3 1 | 1 1 1 1 1 3 0 | 0 3 1 1 1 0 1 | 0 3 1 3 0.

Chorus

C[#]m (Am) E (C) F[#]add11 (Dadd11)

Big - mouth la la la la la.

Gtrs. 1+2 cont. sim, Gtr. 4 tacet

T	0	3	1	1	1	3	1	1	1	1	1	3	0	1	1	1	1	1	1	1	1	3	3	3
A														2	2	2	2	2	2	2	0	0	0	0
B														2	2	2	2	2	2	2	3	3	3	5

C[#]m (Am) A (F) B (G) C[#]m (Am) E (C) F[#]add11 (Dadd11)

Big - mouth la la la la. Big - mouth strikes a - gain and I've got no right to take my place in the

T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	3	3	5

C[#]m (Am) A (F) B (G) C[#]m (Am) E (C) F[#]add11 (Dadd11)

Hu - man race. Oh, oh, oh ho ho, Big - mouth la la la la

T	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3
A	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	0	0
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	3	3	5

C#m (Am) A (F) B (G) C#m (Am) E (C)

Big - mouth la la la la. Big - mouth strikes a - gain and I've got no

T 1 1 1 1 1 1 1 1 0 0 0 1 1 1 1 1
 A 2 2 2 2 2 2 2 2 0 0 0 2 2 2 2 2
 B 0 0 0 2 0 3 3 3 X 3 0 0 0 2 0 3

F#add11 (Dadd11) C#m (Am) A (F) B (G)

right to take my place in the Hu - man race. 3. And now I know how Joan of

T 1 1 1 3 3 3 1 1 1 1 1 1 1 1 1 0 0 0
 A 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 0 0 0
 B 3 3 3 5 4 5 0 0 2 2 2 3 3 3 X 3 X 3

Verse C#m (Am) E (C) F#add11 (Dadd11) C#m (Am) A (F)

Arc felt, now I know how Joan of Arc felt.

T 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
 A 2 2 2 2 2 2 0 0 0 0 0 0 2 2 2 2
 B 0 0 0 2 0 3 3 3 3 5 5 5 0 0 0 3

B (G) C#m (Am) E (C) F#add11 (Dadd11)

As the flames rose to her Ro - man nose and her hear - ing aid

T 1 1 1 0 0 0 1 1 1 1 1 1 1 1 1 3 3 3
 A 2 2 2 0 0 0 2 2 2 2 2 0 0 0 0 0 0
 B 3 3 3 X 3 X 2 2 2 2 2 0 3 3 3 5 5 5

C#m
(Am)A
(F)B
(G)

Middle

G#5
(E5)

start - ed to melt.

T 1 1 1 1 1 1 1 1 0 0 0 7 7 7 7 7
A 2 2 2 2 2 2 2 2 0 0 0 5 5 5 5 5
B 0 0 0 2 2 2 3 3 0 0 0 4 4 4 4 4

F#
(D)G#5
(E5)A5
(F5)B5
(G5)G#5
(E5)

T 2 3 3 (0) 7 7 7 7 8 8 10-10-10-10 7 7 7 7 X-X-X-X-7 X-X-7
A 3 2 2 4 5 5 5 5 6 6 8 8 8 8 5 5 5 5 X-X-X-X-5 X-X-5
B 2 2 0 4 4 4 4 5 5 7 7 7 7 4 4 4 4 X-X-X-X-4 X-X-4

F#
(D)A5
(F5)B5
(G5)

cont. in stave

T 7-7-7-7-7 2 2 2 7 7-7-7-7-7 7-7-7-7-7 7-7-7-7-7 8 8 8 8 10 10-10-10
A 5 5 5 5 5 3 3 3 5 5 5 5 5 5 5 5 5 5 6 6 6 6 8 8 8 8
B 4 4 4 4 4 2 2 2 (4) 4 4 4 4 4 4 4 4 4 4 5 5 5 5 7 7 7 7

Chorus

C[#]m
(Am)

E
(C)

F[#]add11
(Dadd11)

Big - mouth la la la la.

Gtrs. 1-3

T	1	1	1	1	1	1	1	1	1	3	3	3
A	2	2	2	2	2	2	0	0	0	0	0	0
B	0	0	0	2	2	0	3	3	3	5	5	5

C[#]m
(Am)

A
(F)

B
(G)

C[#]m
(Am)

E
(C)

Big - mouth la la la la. Big - mouth strikes a - gain and I've got no

T	1	1	1	1	1	1	1	1	0	0	0	1	1	1	1	1
A	2	2	2	2	2	2	3	3	0	0	0	2	2	2	2	0
B	0	0	0	2	0	3	3	3	X	0	X	0	0	0	0	3

F[#]add11
(Dadd11)

C[#]m
(Am)

A
(F)

B
(G) Repeat ad lib. to fade

right to take my place in the Hu - man race. Oh, oh, oh, oh ho ho.

T	0	1	0	3	3	3	1	1	1	1	1	1	1	0	0	0
A	2	0	0	0	0	0	2	2	2	2	2	2	2	0	0	0
B	3	3	3	5	5	5	0	0	0	2	0	3	3	X	0	X

B C# F#maj7 D#m (D#m7)

I was look - ing for a job, and then I found a job and

T 7 7 7-7 9 6 11 11 11 11 9 11 11 11 11 11 11 11 11 11 11
 A 8 8 8-8 10 6 10 10 10 10 10 10 11 11 11 11 11 11 11 11 11
 B (9) 11 11 11 11 11 11 (13)

G#m (G#m/F#bass) B C# F#maj7
 Hea - ven knows. I'm mis - 'ra - ble now. In my life
 T 12 12 7 7 7 7 6 11 11 11 11 9 11
 A 13 13 8 8 8 8 6 10 10 10 10 10 10
 B 11 13 11 11 11 11 11 11 11 11 11 11

B C# F#maj7 D#m* C#

why do I give val - u - able time to

w/percussive feel

T 7 7-7 7-7-9 6 11 11 11-11 9-11 9 7-7 7-7 7-7 6-6 6-6
A 8 8-8 8-8-10 6 10 10 10-10 10-10 10-8 8-8 8-8 8-6 6-6 6-6
B (9) 11 11 11 11 11-11

[illegible]

[illegible]

Verse

F#5(#7) D#madd9 G#m G#m/F# C#sus4

lov - ers en - twined__ pass me by__ and Hea - ven knows I'm mis - ra - ble now__ I was

mp *Gtrs. 1+2 w/ picking using above chord names

TAB

9 11 10 11 9

6 7 6 8 6

6 6 4 4 4

6 9/11 11 11 11 11 9 9 9/11 11 11 11 11 10

F#5(#7) D#madd9 G#m G#m/F# C#sus4

look-ing for a job, and then I found a job and Hea - ven knows__ I'm mis-'ra - ble__ now__

TAB

9 11 10 11 9

6 7 6 8 6

6 4 8 4 4

6

9 11 11 11 11 9

9 11 11 11 11 9

9 11 11 11 11 10

F#5(#7) D#madd9 G#m G#m/F# C#sus4

In my life oh, why do I give val - u - able time to

TAB

F#5(#7) D#madd9 G#m G#m/F# C#sus4

peo - ple who don't care if I live or die?

TAB

F#maj7 Dmaj7 C#m7 B*

Gtr. 2 (2°) cue: Harm. mf w/bar w/bar w/bar

TAB

Bsus2* B* Bsus2* C#* sim. C#add11 C#* C#add11

TAB

B* Bsus2* B* Bsus2* C#* C#add11 C#* C#add11

3. What she

T 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 2 2 2 4 4 4 2 2 2

A 4 4 4 4 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 6 6 6 6 6

B 4 4 4 4 4 4 4 4 4 4 4 4 6 6 6 6 6 6 6 6 6 6 6 6 6

Verse F#maj7 D#m (D#m7) G#m (G#m/F#bass)

asked of me at the end of the day Ca - lig - u - la would have blushed.

T 11 11 11 9 11

A 10

B 11

B C# *F#5(#7) D#madd9

— "Oh, you've been in the house too long" she said and I

T 7 8 9 10 11

A 9

B 9

G#m (G#m/F#bass) B C# F#maj7

— nat - 'ral - ly fled. In my life.

T 12

A 13

B 13

B C# F#maj7 D#m* C#

why do I smile at

w/percussive feel

T 7 8 9 10 11 11 11 11 9 11 9 7 7 7 7 6 6 6 6
A 9 9 11 10 11 11 11 11 10 10 10 8 8 8 8 8 6 6 6 6
B (9)

(F#) (F#/Ebass) (B/D#bass) (Bmaj7) (B/D#bass) (C#/E#bass)

peo - ple who I'd much ra - ther kick in the eye?

Fig. 1

T 11 11 11 11 11 11 11 11 11 11 11 11 7 7 7 7 7 7 9 9 9 9 9 9
A 10 10 10 10 10 10 10 10 10 10 10 10 8 8 8 8 8 10 10 10 10 10 10
B

(B/D#bass) (C#) (F#) (F#/Ebass) B C

Gtr. 3 (elec.)

f Gtrs. 1+2 w/ Fig. 1 Gtr. 3 w/ bright clean tone Gtrs. 1+2 cont in slashes

T 9 7 7 7 7 7 7 6 6 6 11 11 9 7 11 9 7 7 9 11 11 16 17
A 10 8 8 8 8 8 8 6 6 6 11 11 9 7 11 9 7 8 11 12 16 17
B

C#

Verse

F#5(7) D#madd9 G#m (G#m/F#)

4. I was hap - py in the haze of a drunk - en hour but Hea - ven knows I'm mis - 'ra - ble now.

(8)

mp *Gtrs. 1+2 w/ picking using above chord names

T 18 16 16 9 6 6 4
A 18 16 16 11 7 6 4
B 16 16 16 10 6 6 4

C#sus4 *F#5(#7) D#madd9

— “Oh, you’ve been in the house too long” she said and I —

G#m* G#m/F# C#sus4 *F#5(#7)

— nat - 'ral - ly fled. — In my life —

D#madd9 G#m* G#m/F# C#sus4

— oh, why do I give val - u - able time — to

F#5(#7) D#madd9 G#m G#m/F# C#sus4

— peo - ple who don't care if I live or die? —

Outro (F#maj7) (D#m)

w/percussive feel

(hand position)

(G#m) (G#m7) (C#)

Outro (F#maj7) (D#m)

(G#m) (G#m7) (C#)

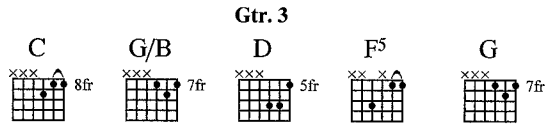
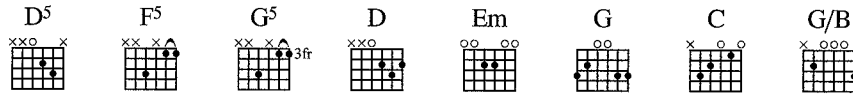
F#maj7 Dmaj7 F#maj7/C#bass F#m7/B B5(6)

w/bar w/bar w/bar w/bar

panic

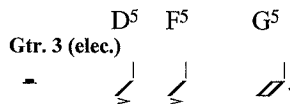
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♩ = 131 ♩ = ♩

2 bars count in:
Intro



D Em

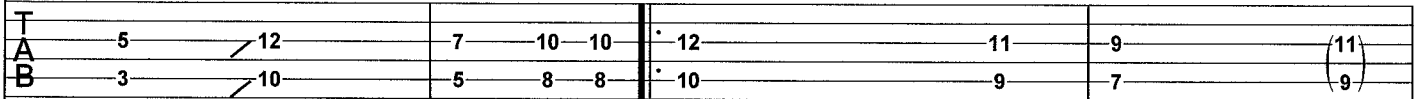


1. Pa - nic on the streets of Lon - don,

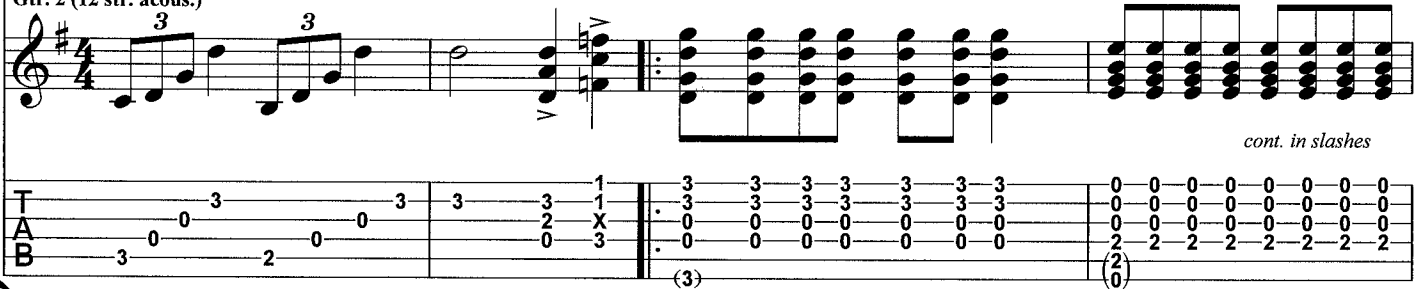
Gtr. 1 (elec.)



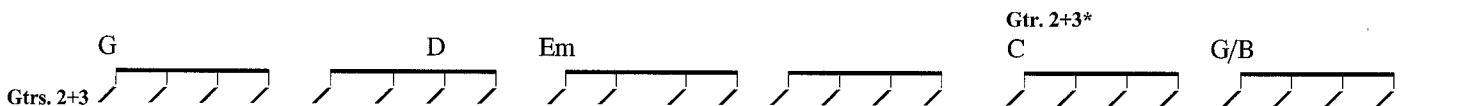
Gtr. 3 w/crunch dist.



Gtr. 2 (12 str. acous.)

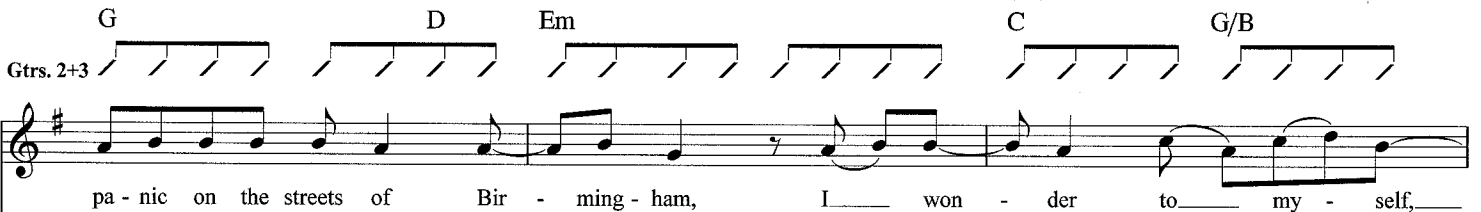


Play Gtr. 1 part

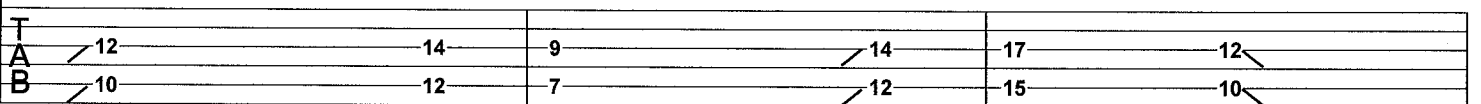
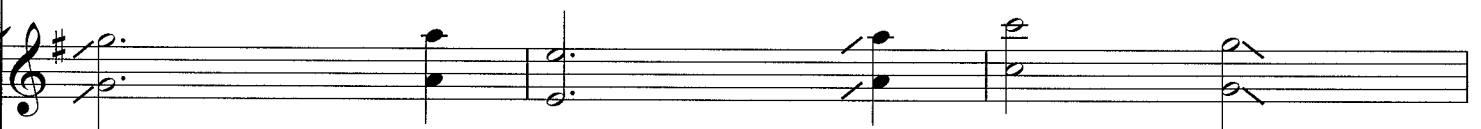


Gtrs. 2+3

Gtr. 2+3*



pa - nic on the streets of Bir - ming - ham, I won - der to my - self,



D F⁵ G (Gtr. 3 G⁵) D Em

cont. sim.

could life ev - er be sane a - gain, on the

T 7 10 10 12 11 9 11
A 5 8 8 10 9 7 9
B

* Gtr. 3 holds chord, Gtr. 2 cont. rhythm.

G D Em Gtrs. 2+3* C G/B

Leeds side - streets that you slip down? I won - der to my - self.

T 12 14 9 14 17 12
A 10 12 7 12 15 10
B

* Gtr. 3 plays held chords.

Verse

G⁵ D Em Gtrs. 2+3 G D

Gtr. 3 *mp*

2. Hopes may rise in the Gras - meres. but Hon - ey Pie, you're not safe

T 7 10 10 12 11 9 12 14
A 5 8 8 10 9 7 10 12
B

Gtr. 2 cont. rhythm

Em C Gtr. 2+3* G/B D F5 cont. sim.

here, so you run down to the safe - ty of the town. But there's

T 9 14 17 12 7 10 10
A 7 12 15 10 5 8 8
B

* Gtr. 3 plays held chords (see chord boxes)

G (Gtr. 3 G⁵) Em G D

pa - nic on the streets of Car - lisle, Dub - lin, Dun - dee, Hum -

T 12 11 9 11 12 14
A 10 9 7 9 10 12
B

* Gtr. 3 holds chord, Gtr. 2 cont. rhythm.

Em C ② 13fr (G/B) D ② 10fr F5

Gtr. 3

ber - side. I won - der to my self.

Gtr. 3 w/slide + sustain

T 9 14 17 12 7 10 10
A 7 12 15 10 5 8 8
B

Bridge G ③ 12fr (E⁵) B^b ② 11fr B ② 12fr C[#] ② 14fr D ② 15fr D[#] ② 16fr

Gtrs. 1+2

Gtr. 2 w/ad lib. picking

T 0 3 4 4 6 6 7 7 8 8
A 0 3 4 4 6 6 7 7 8 8
B 0 1 2 2 4 4 5 5 6 6

E ② 17fr B^b ② 11fr B ② 12fr C[#] ② 14fr D ② 15fr

G D Em G D Em

Gtr. 2 *cont. sim.* 3

3. Burn down the dis - co, hang the bless - ed D. J. be - cause the

Gtr. 3 *tacet*

* Gtrs. 2 + 3

C G/B D G (Gtr. 3 G⁵) D Em

even 1s ----- 4 3

mu - sic that they con - stant - ly play, it says no - thing to me a - bout my life.

* Gtr. 3 plays held chords (see chords boxes)

G (Gtr. 3 G⁵) D 3 Em C G/B D F⁵

Hang the bless - ed D. J. be - cause the mu - sic they con - stant - ly play on the

G(Gtr. 3 G⁵) D Em G(Gtr. 3 G⁵) D Em

Leeds side - streets that you slip down, the pro - vin - ci - al towns you jog 'round. Hang the

T 12 (12) 11 11 9 (9) 12 12 14 9 14
A 10 (10) 9 9 7 (7) 10 10 12 7 12
B

C G/B D C G/B D

D. J., hang the D. J., hang the D. J. Hang the D. J., hang the D. J., hang the D. J. Hang the

T 17 12 7 14 17 12 7 14
A 15 10 5 12 15 10 5 12
B

*Gtr. 3 plays held chords

Outro

C G/B D F⁵ G D Em

D. J., hang the D. J., hang the D. J. Hang the D. J., hang the D. J. Hang the D.

Gtr. 3 cont. sim.

T 17 12 7 10 10 12 11 9
A 15 10 5 8 8 10 9 7
B

G D Em C G/B D F⁵ Repeat to fade

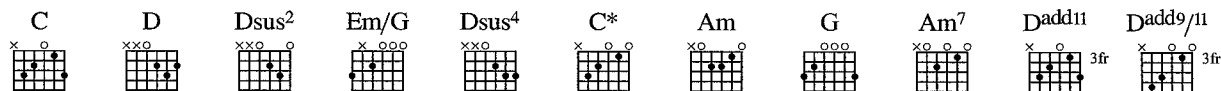
— J., hang the D. J. Hang the D. J., hang the D. J., hang the D. J. Hang the D.

T 12 14 9 14 17 12 7 10 10
A 10 12 7 12 15 10 5 8 8
B

the boy with the thorn in his side

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Intro ♩ = 118

2 bar count in:

Gtrs. 1+2 (acous.)

*Gtr. 3 (elec. 12 str.)

Chord progression: C D Dsus² D C D Dsus² D C Em/G (Dsus⁴)

mf Gtr. 3 w/clean tone

3 3 3 X 3 0 2 2 0 2 3 3 3 X 3 0 2 2 0 2 3 3 3 3 0 0 0 3 3
1 1 1 X 1 0 3 3 3 3 1 1 1 X 1 0 3 3 3 3 1 1 1 1 0 0 0 0 3 3
0 0 0 X 0 0 2 2 2 2 0 0 0 X 0 0 2 2 2 2 0 0 0 0 0 0 0 2 2
2 2 2 X 2 0 0 0 0 0 2 2 2 X 2 0 0 0 0 0 3 3 3 3 2 2 2 2 2
3 3 3 X 3 3 3 3 X 3

Play written part throughout.

* Composite part.

Chorus

Chord progression: Dsus⁴ C* D G* Am D cont. sim. ad lib.

Gtrs. 1+2

Gtr. 3 + mandolin

The boy with the thorn in his

3 3 3 3 0 0 2 7 7 7 7 7 7 7 8 8 5 5 5 5 7 5 8
3 3 3 3 5 1 3 8 8 8 8 8 8 8 10 10 7 7 7 7 7 7 8
2 2 2 2 0 0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
0 0 0 0 2 0

Chord progression: Am C* D G Am

side, be-hind the hat-red there lies a mur-der-ous de-sire

9 8 8 8 8 7 7 7 8 5 5 5 7 7 7 7 8 8 8 8 8 8 5
10 9 9 9 9 8 8 8 10 7 7 7 7 8 8 8 8 10 10 10 10 10 10 5
0
0 0

Am⁷ Dadd11 Dadd9/11

me? And if they don't be -

mf

TAB

0	0	3	3	3	3	0	0	0	0	0	3	3	5	5	5	5	0	0
1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4
(0)	(0)									(0)	(0)		5	5	5	5	5	5

G C* D

- lieve me now will they ev -

mp

TAB

3	0	3	X	3	3	3	0	2	2	2	2	2	2	2	2	0
0	0	0	X	0	0	0	1	3	3	3	3	3	3	3	3	0
0	0	0	X	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	X	0	0	0	2	0	0	0	0	0	0	0	0	0
(3)							3									

Am⁷ Dadd11 Dadd9/11

- er be - lieve me? And if they don't be -

mf

TAB

0	0	3	3	3	3	3	0	0	0	0	0	3	3	5	5	5	5	0	0
1	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4
(0)	(0)											(0)	(0)	5	5	5	5	5	5

G C* D

- lieve me now will they ever, will they ev - er

mp

TAB

3	0	3	X	3	3	3	0	2	2	2	2	2	2	2	2	2	0
0	0	0	X	0	0	0	1	3	3	3	3	3	3	3	3	3	0
0	0	0	X	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	X	0	0	0	2	0	0	0	0	0	0	0	0	0	0
(3)							3										

Am⁷ Dadd¹¹ Dadd^{9/11}

be - lieve me? Oh, no.

mf

T 0 0 3 3 3 3 3 0 0 0 0 0 3 3 5 5 5 5 0 0
 A 1 1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 3 3 3
 B 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4
 (0) (0)

C D Dsus² D C D Dsus² D C C*

Oh, ah, oh, ha

T 3 3 3 3 3 2 0 2 3 3 3 3 2 0 2 3 3 3 3 5 0 0 0 0
 A 1 1 1 1 1 3 3 3 1 1 1 1 3 3 3 1 1 1 1 1 1 1 1
 B 2 2 2 2 2 0 0 0 2 2 2 2 0 0 0 2 2 2 2 0 0 0 0
 3

C C* D Chorus G* Am D cont. sim. ad lib.

oh. The boy with the thorn in his

Gtr. 3 + mandolin

T 3 3 3 3 5 0 2 7 7 7 7 7 7 8 8 5 5 5 5 7 5
 A 2 2 2 2 3 1 3 8 8 8 8 8 8 10 10 7 7 7 7 7 7
 B 0 0 0 0 2 2 0 7 7 7 7 7 7 7 7 7 7 7 7 7 8
 3 9

Am C* D G Am

side, be - hind the hat - red there lies a plun - der - ing de - sire

T 9 8 8 8 8 7 7 7 8 5 5 5 7 7 7 7 8 8 5
 A 10 9 9 9 9 8 8 8 10 7 7 7 7 7 7 7 7 10 10
 B 10 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

D Am C* D

for love. 2. How can they

Gtrs. 1-3

Am⁷ Dadd11 Dadd9/11 G C*

be - lieve us. And if they don't be - lieve us now

mf *mp*

T	0	0	3	3	3	3	0	0	0	0	0	3	5	5	5	5	0	0	3	3	X	3	3	3	0
A	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	3	0	0	X	0	0	0	1
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	X	0	0	0	0
B	(0)	(0)	2	2	2	2	2	2	2	2	2	(0)	(0)	5	5	5	5	5	5	5	0	0	0	3	

D Am⁷ Dadd11 Dadd9/11

will they ev - er be - lieve us? And when you want to

mf

T	2	2	2	2	2	2	2	0	0	0	3	3	3	3	3	0	0	0	0	0	3	5	5	5	5	0	0
A	3	3	3	3	3	3	3	0	1	1	1	1	1	1	1	1	1	1	1	1	1	3	3	3	3	3	
B	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
B	0	0	0	0	0	0	0	(0)	(0)	2	2	2	2	2	2	2	2	2	2	2	(0)	(0)	5	5	5	5	5

G C* D Am⁷

live how d'you start? Where d'you go? Who d'you need to know?

mp *mf*

T	3	3	X	3	3	3	0	2	2	2	2	2	2	2	2	0	0	0	3	3	3	3	3	3	0	0	0
A	0	0	X	0	0	0	0	3	3	3	3	3	3	3	3	0	1	1	1	1	1	1	1	1	1	1	
B	0	0	X	0	0	0	0	2	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	
B	0	0	X	0	0	0	2	0	0	0	0	0	0	0	0	(0)	(0)	2	2	2	2	2	2	2	2	2	

Chords: Dadd11, Dadd9/11, C, D, Dsus², D, C, D, Dsus², D

Vocals: Oh, no, Oh, ah,

Tablature:

T	0	0	3	3	5	5	5	5	0	0	3	3	3	3	3	2	0	2	3	3	3	3	3	2	0	2
A	1	1	1	1	3	3	3	3	3	3	1	1	1	1	1	3	3	3	1	1	1	1	1	3	3	3
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2
B	(0)	(0)			5	5	5	5	5	5	3	3	3	3	3	0	0	0	3	3	3	3	3	0	0	0

Chords: C, C*, Dsus⁴, C*, D, G, Am

Vocals: oh, ha - oh, Oh, oh...

Gtr.3 + mandolin

Tablature:

T	3	3	3	3	5	0	0	0	0	3	3	3	3	5	0	2	7	7	7	7	7	7	8	8
A	1	1	1	1	1	1	1	1	1	3	3	3	3	1	1	3	8	8	8	8	8	8	10	10
B	0	0	0	0	0	0	0	0	0	2	2	2	2	0	0	0	.	.	.	.	.	.	.	.
B	3	3	3		3	3	3			0	0	0		3			.	.	.	.	.	.	.	.

Chords: D, Am, C*, D

Vocals: Repeat to fade cont. sim. rhythm w/vocal ad lib.

Tablature:

T	5	5	5	5	5	7	5	3	9	8	8	8	8	8	7	7	7	7	8	10	5	5	5	7
A	7	7	7	7	7	7	7	5	10	9	9	9	9	9	8	8	8	8	8					
B																								

this charming man

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Capo second fret

Intro ♩ = 104

2 bar count in:

* Gtr. 1 (elec)

f w/slight crunch & chorus

T
A
B

* Tracked
Play written part throughout

(2fr = open string)

(Bm) (D)

T
A
B

(open string) (open string) etc.

(A)

T
A
B

1. Punc - tured

Verse

(Bm) (D)

bi - cy - cle on a hill - side, des - o - late.

let ring...

T 7 7 5 7 9 (2) 7 5 7 7 7 5 7 (2) 5 7 7 (2) 7

A 7 7 5 7 9 (2) 7 5 7 7 7 5 7 (2) 7

B 7 7 5 7 9 (2) 7 5 7 7 7 5 7 (2) 7

(A)

Will na - ture make a man of me

let ring...

T 6 5 5 5 5 (2) 5 4 4 4 (2) 4

A 6 5 5 5 5 (2) 5 4 4 4 (2) 4

B 6 5 5 5 5 (2) 5 4 4 4 (2) 4

(Bm) (D)

yet? When in this

let ring...

T 7 7 5 7 9 (2) 7 5 7 7 7 5 7 0 5 7 7 (2) 7

A 7 7 5 7 9 (2) 7 5 7 7 7 5 7 0 5 7 7 (2) 7

B 7 7 5 7 9 (2) 7 5 7 7 7 5 7 0 5 7 7 (2) 7

(A)

charm - ing car this charm

let ring...

T 6 5 5 5 5 (2) 5 4 4 4 (2) 4

A 6 5 5 5 5 (2) 5 4 4 4 (2) 4

B 6 5 5 5 5 (2) 5 4 4 4 (2) 4

(Bm)

ing man. 2. Why

TAB

Verse (A)

pam - per life's com - plex - i - ties when the leath - er runs smooth on the
 out to - night but I have - n't got a
 man said "It's grue - some that some - one so

let ring... let ring...

TAB

(Bm)

pass - en - ger seat?
 stitch to
 hand - some should wear.
 care."

TAB

(D)

1, 2. 3.

I would go Ah! A
 This

Chorus (D)

let ring...

TAB

(E⁶) (F^{#m}) (B⁹) (D)

jumped - up coun - try boy who nev - er knew his place he

sim.

T 9 9 9 10 10 9 10 9
A 11 9 9 11 11 11 9 8
B 11 9 9 11 11 11 9 10

(B⁹) (F^{#m}) (D)

said "Re - turn the ring." He knows so much a -

T 14 10 10 10 9 9 9 10 10 10 10 9 10 11
A 14 13 14 11 11 11 9 9 9 11 11 11 11 9 12
B 14 13 14 11 11 11 9 9 9 11 11 11 11 9 11

(E⁶) (F^{#m}) (B⁹) (D) (B⁷) *To Coda* ☐

bout these things. He knows so much a - bout these

T 9 9 10 10 9 10 9 12 14
A 11 9 11 11 11 11 11 10 13 14
B 11 9 11 11 11 11 11 10 13 14

(F^{#m}) (E/F[#]) (F^{#m}) (G^{#m}) (F^{#m}) (E/F[#]) (F^{#m})

things. 3. I would go

T 10 10 10 9 9 9 10 10 10 9 9 9 10
A 11 11 11 9 9 9 11 11 11 9 9 9 11
B 11 11 11 9 9 9 11 11 11 9 9 9 11

(2fr = open strings)

Verse

(A)

out to - night but I have - n't got a stitch to wear...
man said "It's grue - some that some - one so hand - some should care."
na na na na this charm - ing

let ring... let ring...

TAB

6 5 5 5 5 (2) 5 4 4 4 (2) 4 7 7 5 7 9
7 7 7 6 7 7

(D)

1-3. 4. *D.S. al Coda*

man. 2° This 3° & 4° Na na Ah!—

(2) 7 5 7 7 7 5 7 (2) 5 7 7 (2) 7 5 7 7 (2) 9

[illegible]

musical score for "These Days" by The Beatles, featuring guitar, bass, and drums. The score is in E major, 4/4 time, and consists of three systems. The first system shows the guitar playing a melody with chords (E6, F#m, B9) and the bass playing a simple line. The second system shows the guitar playing a more complex melody with a "sim." (simulacrum) marking. The third system shows the guitar playing a melody with a "sim." marking and the bass playing a line with a "sim." marking. The drums are indicated by a "sim." marking.

(D) (B⁷/D[#]) (F[#]m)

things. Oh.

T 9 11 10 11 14 10 10 10 9 9 9 10
 A 11 11 11 11 11 11 11 11 9 9 9 11
 B 14 13 14 (9) (9) (9) 9 9 9 11

(D) (E⁶)

let ring... sim.

T 10 10 2 4 9 11 10 11 11 9 9 9
 A 11 11 2 4 11 11 11 11 11 9 9 9
 B 11 11 4 6 11 11 11 11 11 9 9 9

(F[#]m) (B⁹) (D) (B⁷/D[#])

T 10 10 9 11 9 10 9 11 14
 A 11 11 11 11 11 11 11 11 14
 B 11 11 11 9 8 10 9 11 13 14

(F[#]m)

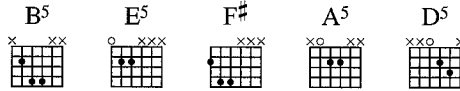
T 10 10 10 9 9 9 10 10 10 2 4 10 10 9 9 9 10 (10)
 A 11 11 11 9 9 9 11 11 11 2 4 11 11 9 9 9 11 (11)
 B (9) (9) (9) 9 9 9 11 11 11 4 6 11 11 9 9 9 11 (11)

what difference does it make?

Words & Music by Morrissey & Johnny Marr

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Gtr. 2 (no capo)



2 bar count in: ♩ = 163 ♩ = ♩³
Capo 2nd fret B⁵
Intro Reverse Piano

Gtr. 1 (elec.)

Musical notation for Gtr. 1 (elec.) in 4/4 time, key of D major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Below the staff is a guitar tablature with six lines (T, A, B) and fret numbers (0, 2, 3, 5).

Tab 0 = 2nd fret
Play Gtr. 1 part throughout

Musical notation for Gtr. 2 (elec.) in 4/4 time, key of D major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Below the staff is a guitar tablature with six lines (T, A, B) and fret numbers (0, 2, 3, 5). Chord symbols are written above the staff: B (5 2fr), A (5) B (5) open 2fr, A (5) B (5) open 2fr, D (5) 5fr, C# (5) D (5) 4fr 5fr, E (5) 7fr, A (5) open, D (5) A (5) 5fr open.

Fig. 1

Musical notation for Gtr. 2 w/crunch dist. (no capo) in 4/4 time, key of D major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Below the staff is a guitar tablature with six lines (T, A, B) and fret numbers (0, 2, 3, 5).

Verse

Musical notation for the Verse in 4/4 time, key of D major. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Below the staff is a guitar tablature with six lines (T, A, B) and fret numbers (0, 2, 3, 5). Chord symbols are written above the staff: N.C. (B⁵), (D⁵), (E⁵), and (D⁵). The lyrics are: 1. All men have secrets and here is mine so let it be known. 2. The de-vil will find work for id-le hands to do. 3. Oh, the de-vil will find work for id-le hands to do.

(B⁵) (D⁵)

For we have been through Hell and high tide, I think I
 I stole and then I lied lied and why? Be -

just be -

TAB

2 2 0 2 2 0 3 3 3 2 0

(E⁵) (D⁵) (B⁵)

can re - ly on you.
 - cause you asked me to.
 - cause you asked me to.

And yet you start
 But now you make me feel
 But now you know the truth.

TAB

2 3 0 2 0 0 2 2 0 2 2 0 2 0 0

(D⁵) (E⁵) (D⁵) (B⁵)

to re - coil hea - vy words are so light - ly thrown.
 so a - shamed be - cause I've on - ly got two hands.
 a - bout me you won't see me any - more.

But Well Well

TAB

2 2 0 0 2 3 0 0 2 2 0 0 0

(D⁵) (E⁵) (D⁵)

still I'd leap in of front of a fly - ing bul - let for you.
 I'm still fond of you, ah ha ha.
 I'm still fond of you, ah ha ha.

TAB

2 2 0 0 3 2 0 0 3 3 3 2 0 0 2 0 0

Chorus

B⁵

E⁵

F⁵

A⁵

Gtr. 2



1. 2. So what diff - erence does it make?
3. But no more a - po - lo - gies, no more,

let ring... *sim.*

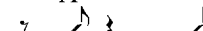
TAB: 0 0 0 5 5 7 8 5 8 9 9 9 9 7 9 10 10 9 10 0

B⁵

E⁵

F⁵

A⁵



So what diff - erence does it make?
no more a - po - po - gies, oh.

TAB: 0 0 0 5 5 7 8 5 8 9 9 9 9 7 9 10 10 9 10 0

G[#] ⑥ 4fr

G[#] ④ 6fr

D[#] ⑤ 6fr

C[#] ⑤ 4fr

E ④ 2fr

F[#] ⑥ 2fr

G ⑥ 3fr

G[#] ⑥ 4fr

G[#] ④ 6fr

D[#] ⑤ 6fr

C[#] ⑤ 4fr

E ④ 2fr

F[#] ⑥ 2fr

G ⑥ 3fr

1. It makes none but now you have gone and you
2. It makes none but now you have gone and your
3. I'm too tired, I'm so sick and tired and I'm

TAB: 2 2 2 2 0 5 4 0 2 2 2 2 0 5 4 0

1, 2. 3.

G# ⑥ 4fr G# ④ 6fr A# ③ 3fr C# ⑤ 4fr E ④ 2fr F# ⑥ 2fr B ⑤ 2fr E ④ 2fr F# ⑥ 2fr

must be look - ing ve - ry old to - night sick and ill to -
pre - ju - dice won't keep you warm to - night.
feel - ing ve - ry

Fig. 2

T 2 2 2 5 4 5 5 4 5 5 4 5
A 4 4
B

B⁵ D⁵ E⁵ D⁵

day. But I'm still fond of you, ah ha ha.

Fig. 2

T 2 2 0 2 2 0 2 0 2 3 0 0
A 0 0 0 0 0 0 0 0 0 3 3 3
B 0 0 0 0 0 0 0 0 0 3 3 3

B⁵ D⁵ E⁵ D⁵

Gtr. 1 w/ Fig. 2

T 2 2 0 2 2 0 2 0 2 3 0 0
A 0 0 0 0 0 0 0 0 0 3 3 3
B 0 0 0 0 0 0 0 0 0 3 3 3

B⁵ D⁵ E⁵ D⁵

Gtr. 1

Fig. 2
2° Gtr. 3 w/ Fig. 3

T
A
B

2 0 2 2 0 0 2 0 0 3 3 3 2 3 0 2 0 0 2 0 0

B⁵ D⁵ E⁵ D⁵

Gtr. 3 (elec.) Ah, ah, ah.

Fig. 3
Gtr. 3 w/clean tone + chorus
Gtr. 1 w/ Fig. 2

T
A
B

2 0 2 2 0 0 2 0 0 3 3 3 2 3 0 2 0 0 2 0 0

B⁵ D⁵ E⁵ D⁵

(Vocal 1° only) Ah, ah, ah, ah.

Gtr. 1

Gtr. 3 cont. w/ Fig. 3

T
A
B

2 0 2 2 0 0 2 0 0 3 3 3 2 3 0 2 0 0 2 0 0

Gtr. 4 (elec.) *Tacet 1° only*

w/clean bright tone (no capo)

T
A
B

12 15 14 10 12 11 9 11

B⁵ D⁵ E⁵ D⁵

Ah, ah, ah, ah.

T
A
B

2 0 2 0 2 0 3 3 3 2 3 0 2 3 0 0

0 0 0 2 0 0 0 0 0 0 3 3 3 2 3 0 0 0 0 0

T
A
B

12 15 14 14 13 10-12 9-11

B⁵ D⁵ E⁵ D⁵

Ah, ah, ah, ah.

Gtr. 1

Gtr. 3 cont. w/ Fig. 3

T
A
B

2 0 2 0 2 0 3 3 3 2 3 0 2 3 0 0

0 0 0 2 0 0 0 0 0 0 3 3 3 2 3 0 0 0 0 0

T
A
B

12 15 14 14 13 10-12 9-11

B⁵D⁵E⁵D⁵

Ah. _____

TAB: 0 0 0 2 0 0 2 0 0 0 3 3 3 2 0 0 2 0 0 0

TAB: 12 11 15 14 14 13 10-12 9-11

TAB: 0 0 0 2 0 0 0 0 0 0 3 3 3 2 3 0

TAB: 12 11 15 14 14 13

TAB: 2 0 3 0 2 0 0 0 0

TAB: 10-12 9-11 12 11 12 11

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